

# STRICTURES

ON THE

## MINUTES OF THE TRUSTEES

OF

## THE NATIONAL GALLERY,

4TH FEBRUARY, 1847.

---

BY

WILLIAM CONINGHAM, ESQ.

---

LONDON :

WHITTAKER AND CO., AVE MARIA LANE.

BRIGHTON :

ARTHUR WALLIS, 5, BARTHOLOMEWS.

---

1847.

BRIGHTON :

PRINTED BY ARTHUR WALLIS, BOOKSELLER AND STATIONER,

5, BARTHOLOMEWS.

## STRICTURES, &c.

---

It is a melancholy fact, that in the year 1847, we appear to be further than ever from realising the sanguine anticipations of Sir George Beaumont, who looked forward to the time when mediocrity in art would be neglected, and excellence never be passed over. The very existence of the treasures which have been so munificently bequeathed to us, is now compromised, unless the Trustees of the National Gallery can be induced to arrest the hand of the spoiler. When Rome was sacked, Parmegiano and his "Vision of St. Jerome" were protected from injury and from insult, by the rude German soldiery of the Constable of Bourbon; and shall we permit that which commanded respect from ignorant barbarians, to be condemned to slow but sure destruction?

The Official Report of Mr. Eastlake to the Trustees of the National Gallery, has been laid before the House of Commons.

At a Meeting of the Trustees of the Gallery, held on the 4th of February, 1847, it was "Resolved,—that in the opinion of the Trustees, the report so made by Mr. Eastlake is entirely satisfactory, and justifies the confidence which they have reposed in his judgment, with respect to the treatment of the pictures in the National Gallery." The public ought not to be influenced by this resolution of the Trustees, as it appears from the report itself, that they have never taken any step on their own responsibility, but have always adopted the opinion of Mr. Eastlake, or rather that of Mr. Seguier, who is evidently the real keeper of the Gallery. Whatever might have been the individual opinions of the Trustees, unless prepared publicly to condemn their own

proceedings, they could not avoid assuming the responsibility of measures carried out under their immediate directions. The resolution is, in fact, a formal approval of the treatment of all those pictures which have been cleaned since the summer of the year 1844. Thus, if people can but convince themselves, that any one of those pictures has been over-cleaned, my case will be established, and it will then become a question merely of degree.

The doubtful portrait, seems to be one of those illegitimate offspring which would willingly be disowned by all parties. At a Meeting of the Trustees on the 7th of April, 1845, Mr. Eastlake was empowered to purchase this "Libel on Holbein," at a price not exceeding EIGHT HUNDRED GUINEAS; and I have obtained moreover, certain information, that it was originally recommended to the Gallery, by a member of the *Royal Academy*. It is stated in Mr. Eastlake's defence, that he had nothing to do with this purchase; but it was his duty, as the keeper of the Gallery, and the confidential adviser of the Trustees, to enter a formal protest against the purchase of this bungling forgery. As he did not protest, and as he was the negotiator employed to complete the purchase, his silence amounted to a tacit approval, of the most objectionable acquisition ever made for the National Gallery. The report contains a very important statement by Mr. Eastlake, viz:—that till undeceived by Mr. Seguier, he had supposed that the 'Peace and War' might have been restored at some former period. After such an admission, how can Mr. Eastlake's opinion be accepted, when this fact shows him to be entirely dependent on the judgment of his cleaner, and proves that he is incompetent to decide, whether, the pictures have or have not suffered under the manipulations, or from the solvents of Mr. Seguier?

In the vacation of 1844, "The Brazen Serpent," by Rubens; "The Venus and Adonis," attributed to Titian; "The St. Francis," by Lodovico Mazzolini; "Lot and his Daughters," by Guido; "The Portrait of Doge Loredano," by Bellini, all passed through Mr. Seguier's ordeal. "The Judgment of Paris," by

Rubens; "The Landscape," by Van der Neer and Cuyp, and I believe also "The Misers," by Teniers, were cleaned by Mr. Boden Brown. A short time after this I called at Mr. Brown's to look at some pictures on sale, and was rather amused at the anxiety manifested by that gentleman to assure me, that he had cleaned only the three pictures above mentioned; though too cautious, or having too much *esprit de corps*, to censure the operations of a brother cleaner. Mr. Brown himself had overcleaned, though in a less degree, the Rubens and the Van der Neer, in consequence of which the sky of the Van der Neer has become pre-eminently flat. In 1845 "The Susanna," by Guido, was purchased, and of course cleaned, though it had already undergone that operation while in the possession of Mr. Buchanan. Poor Susanna! she now looks "pale as her smock."

The grand finale, it is to be hoped, was reserved for the vacation of 1846. The "Bacchus and Ariadne" by Titian, the "Peace and War" by Rubens, the "Sunny Landscape" by Albert Cuyp, the "Royal Boar Hunt" by Velasquez, were all cleaned in six weeks, and at a time of year when days were not at the longest. Velasquez, as Mr. Ford remarks, in his delightful Hand Book of Spain, is a dangerous master to clean, in consequence of his method of painting, and of the use of the peculiar *brown*, made by himself of burnt beef bones; hence the name, *negro de hueso*. Mr. Ford's observations on the picture cleaners of the Museo at Madrid, are so applicable to our own Gallery, that I shall here quote the entire passage.

"While the Spanish kings patronized art at home, their viceroys in Italy and the Low Countries collected and sent home the finest specimens of the great artists who flourished from Raphael down to the Carraccis and Claude; and, more than all, these glorious gems *were* preserved pure as when they issued from the studios of their immortal authors. Spain was their last stronghold, for left neglected in a dry conservative climate, at least the incurious *Αφιλοκαλία* of the natives unintentionally did art good service. "All praise, all *English* gratitude is due," wrote Lawrence to Wilkie, "to his tasteful (? tasteless) indolence of the monks." Hence the pure undis-



turbed freshness, the unadulterated surface, dirty and cold if you will, and often not even varnished, but not tampered with, but left just as they were when they received their last touches; not things that *were* pictures, like the flayed Correggios at Dresden, or the French-repainted Raphaels. Thus the preserving mantle of neglect, nay, the monkish dirt of the Escorial, *accidentally* (as usual in Spain) preserved Titian, just as the *intentional* mud daubed by the early christians over the Egyptian hieroglyphics proved a protection to the colours beneath.

"The invaders were the first to ravish and then to defile these virgin pictures, and, what was worse, they set a bad example and taught lessons of corruption which have since been fearfully carried out. Those pictures which returned demoralized and denationalized, captivated with repainted glitter and varnished faces the native authorities, who, now thinking the rest of their gallery dull-looking and out of fashion, preferred the rouge of a strumpet to the simple blush of a maiden.

"The cleanings and restorations done at Paris were at least done by ingenious Frenchmen, and who understood the operative portion of their craft, and were demigods compared to their unmechanical imitators in Spain, where a *Guerra al cuchillo* was proclaimed. *The onslaught of the entire gallery having been planned, picture after picture was taken down and ruined.* There is scarcely a pure Murillo left in the whole collection, for on him the cruel experiments were first tried, as *in corpore vili*; the work of havoc goes on, and whenever an empty frame bears the fatal sentence *Está en la restauracion*, the condemned is placed *en Capilla*, and all hope is at an end; it is gone to a purgatory from whence there is no deliverance, no 'indulgence;' the last penalty is enforced in under-ground dissecting-rooms, where the familiars sweep away the lines where beauty lingered, racking and torturing art like their inquisitors did living nature. This record is true: quæque ipse miserrima vidi!—all remonstrance was useless. When a Spaniard takes anything into his head, however injurious to himself and his country, nothing, as the Duke said, will prevent his carrying it out. The chief executioners were Lopez, Ribera, Bueno, Sarafin, Huerta, Garcia, etc. Alas for the fine arts! thus flayed, scoured, and daubed over. The glazing and half-tints were effaced, and much became raw and opaque which once was tender and transparent; while new crude colour was *bañado* or spread on, until, in some cases, the outline only of the original is left."

Mr. Eastlake remarks, that the "Brazen Serpent" has now acquired due *mellowness* of tone. No painting in the Gallery has been more improperly, or more injudiciously cleaned, than this very picture. The lights, which are the most solid and projecting

portions of the painting, have been laid bare and their surface injured, while the shadows remain nearly untouched; and this once really luminous or light-reflecting picture, is now dull and out of harmony. When the enamelled surface of the ancient colour has been removed, either by friction or by solvents, it must lose in a great measure this light-reflective power, the objects in the picture no longer possess the same relief, and consequently, the whole becomes crude and flat: light moreover, is neither *white* nor achromatic. But I shall not attempt to enter into an examination of the pictures that have been cleaned. Those who have eyes and a small quantity of brains, can see and judge for themselves. Mr. Eastlake says in his report, that "The question, which pictures should be near the eye, and which should be sacrificed, is a point on which amateurs would certainly differ." There is one point, however, on which all would agree, and that is, in preferring originals to copies. As long as we see spurious pictures of Correggio, of Guido, of Vannucci, and of Poussin, and doubtful Claudes, placed in a favourable light, while fine original pictures are hung out of sight, so long will Mr. Eastlake be obnoxious to the accusation of ignorance or of bad taste. The "St. Bavon," a notorious imitation of Rubens, now occupies one of the best places in the Gallery, as an original. Greuze, at the best, is an inferior master, but the villainous copy which has been lately placed near the fine landscape by Salvator Rosa, is positively disreputable.

The Academicians have proved themselves incompetent judges of the ancient masters; it is evident that in their own pictures they do not aim at the same results, and every unprejudiced person that passes from the exhibition rooms of the Royal Academy, to those of the National Gallery, must at once acknowledge that light and darkness are not more opposite than the ancient and modern schools of painting. I am not an artist, and I can merely judge of the result of a process, which I do not pretend to teach. The modern system of the exhibition room tempts the artists to outvie each other by crude

and glaring contrasts of colour.\* There is also a prevalent idea that anything is good enough for the Art Unionists, who perforce, must annually spend a large sum of money upon works of art, and who frequently possess but little discrimination. Such a system is degrading to the art, and must eventually reduce it to the level of a dishonest manufacture. The Royal Academy has come to the rescue of Mr. Eastlake, and a *candid* gentleman from Hanwell, inspired by "his detestation for anonymous and scurrilous writers," has been let loose upon us in a rabid state. Mr. Mulready's letter is concise, and to the point. He states, that the Rubens and the Titian have not been injured since he has known them; hence, we are to infer, that in his opinion, these pictures had been damaged at some former period, but in the Report we are assured that the Rubens is in a singularly "pure state of preservation." The Titian had certainly been injured, and on that score alone was a most dangerous picture to tamper with. Mr. Etty goes so far as to assert, that till now, he always felt at least indifferent to the "Peace and War!" In order fully to appreciate this gentleman's present theory of colour, I entreat unprejudiced persons to look at Mr. Etty's pictures in the British Institution, and they will no longer wonder, that the Art Union was found to be an indispensable auxiliary to the new style of the modern painters? Mr. Landseer says, that he never saw so much large art on a small scale, as in the Velasquez; it is to be hoped that he will take example by that great painter. Flimsy execution, and meagreness of detail, are certainly not the characteristics of Velasquez; and for small art on a large scale, I refer the public to the exhibition rooms of the Academy. There is a solemn hyperbole in the letter of Mr. Uwins, that has something in it quite affecting. He confesses to have "turned away with disappointment and disgust" from the noble Rubens, because it was covered with dirty varnish.

\* The late Mr. Collins, R. A., writing to Wilkie from Rome, in 1837, says, "What a wretched thing it is, to find, that the more fit one may become for the society of the old masters, the more one suffers in the company of the new."



On the other hand he informs us, that picture cleaning is an art worthy of respect and veneration. Alas then, for the pictures at Buckingham and Windsor !

I shall merely call the attention of Mr. Stanfield to the fact, that varnish can but slightly obscure the genuine qualities of a picture, but can never render crude and opaque colour luminous, nor express true aerial perspective. The horizon and distance, in the pictures of the Academicians, do not recede from the eye ; consequently, the objects in the foreground are wanting in relief. Whatever may have been the method pursued by Rubens, by Cuyp, or by Adrian Ostade the greatest of Dutch colourists, it has never been discovered by those gentlemen, and I have yet to learn that mere painters of genre are to be our instructors, while it is in our power to refer to the genuine works of the great painters of the sixteenth century. Their masterpieces remain to us, and silently witness against such degenerate successors.

Mr. Emmerson, in common with Mr. Eastlake, has a theory, that the pictures will, in a few months, greatly have *regained* their tone, thereby acknowledging that they have lost tone ; but he ventures to predict that they will soon recover it under the magic influences of a London atmosphere. Why does not Mr. Eastlake quote the opinions of the leading dealers, the acknowledged heads of their profession ? Because their verdict is against him. I also know that I express the opinions of many of the most experienced collectors, in saying that they feel indignant at this miserable trifling.

If the picture cleaners be such wonderful magicians, let the Royal Academy be delivered over into their hands ; they may perhaps infuse some vitality into that useless corporation. Picture cleaners in possession of the Academy, would afford a practical illustration of Mr. St. John Long's theory of friction, as applied to the fine arts.

The total absence of method, in the arrangements of our Gallery, is most remarkable. A correct classification of the pictures is a thing of great importance, and some attempt at a chro-

nological arrangement, though necessarily a very imperfect one, might be made. We already possessed a mass of pictures by Rubens, by Rembrandt, and by the Bolognese painters; yet the large purchases made within the last three years, have, with one exception, been entirely limited to the works of these masters.

The works of Giotto, the founder of the great Florentine school, who gave form and expression to painting, as Dante gave harmony and rhythm to his native tongue, and who created a pure and elevated style under the inspiration of deep and earnest devotional feeling, appear to be unknown in this country. With the exception of the "St. Catherine," by Raffaele, and a female portrait by Bronzino, we have no genuine works of that school in the gallery; and of the Umbrian masters, we have but one picture erroneously attributed to Perugino. Of the Paduan school, founded by Squarcione, there is not a single example, and one portrait by Giovanni Bellini is all that we possess of the early Venetians; a school which completely revolutionised the art of painting in Italy. The style of Michelagnolo was too lofty to be imitated; with the exception of Frate del Piombo,\* the genius of his followers seems to have been dwarfed and oppressed, by the magnitude of the task. Of him, they might have said what Cassius says of Cæsar—

"——— He doth bestride the narrow world  
Like a Colossus; and we petty men  
Walk under his huge legs, and peep about  
To find ourselves dishonourable graves."

\* In spite of the clearest evidence to the contrary, the fine writers maintain that the figure of Lazarus must have been executed by Michelagnolo. Vasari's account is very minute; and the Frate, in a letter dated *Roma*, 26 *Decembre*, 1519, written to Michelagnolo, at Florence, speaking of the "Resurrection of Lazarus," then completed, says—"Basta che avete visto l'opera *prencipiata* ed è quaranta figure in tutto senza quelle del paese." Mrs. Jameson in her Catalogue of the National Gallery, places this picture in the Florentine school! Small studies by Michelagnolo for the Lazarus are now in the damp and royal gallery at the Hague.

Of the school of Lionardo da Vinci we have a fine but much restored picture; of the Siennese artists, Memmi and Razzi, nothing; of the German school, one beautiful picture by Van Eyck, a master of the greatest rarity, and for a complete history of the art, a most important acquisition. This picture was purchased for a few hundred pounds, while thousands have been paid for pictures of no value in the history of art, and which viewed as models for imitation, are highly objectionable. Were we to study the genuine works of the early masters, we should no longer tolerate the contemptible German plagiarisms with which we are threatened, but the true models for imitation, are the works of the great masters of the sixteenth century. In the cartoons of Raffaello, we find a noble and elevated conception of humanity, combined with a wonderful unity of dramatic power, and they rank among the most perfect of his compositions. Let it be never forgotten, that for the possession of these inestimable works, we are indebted to the great Puritan, who so ably ruled the destinies of England. By Cromwell's order, they were purchased for the nation—in those times almost an act of heroism. To him therefore be all honour—he recognized the genius of the divine master, while we have basely permitted the finest collection ever known, of the drawings of Michelagnolo and of Raffaello, to be wrested from our grasp, by the monarch of a feeble and impoverished state.

NOTE.—In Kugler's Hand Book of Painting, Bonifazio is said to be a clever *mechanical* painter. The "Finding of Moses," a celebrated and first-rate picture by that great master, in the Brera at Milan, is, in this book, attributed to Giorgione, and pronounced one of his most beautiful works. So much for German criticism! This is only one of innumerable errors of the same kind.



## NATIONAL GALLERY.

---

RETURN to an ADDRESS of the Honourable The House of Commons,  
dated 26 January 1847 ;—for,

A “ COPY of the MINUTES of the TRUSTEES of the NATIONAL GALLERY during the Years 1845 and 1846, with the Names of all the Trustees present at each Meeting ;—Also, COPIES of the ORDERS and INSTRUCTIONS to the Keeper of the GALLERY respecting the Cleaning of the PICTURES, and any Directions in respect to their Arrangement ; and of any other Documents relating thereto.”

---

*Ordered, by The House of Commons, to be Printed, 4 February 1847.*

---

COPY of the MINUTES of the TRUSTEES of the NATIONAL GALLERY during the Years 1845 and 1846.

---

AT a meeting of the Trustees of the National Gallery, held on Monday, the 3d March 1845 : Present,—The Most Hon. the Marquess of Lansdowne, K.G., in the chair, The Right Hon. Lord Colborne, Samuel Rogers, Esq.

READ and confirmed the minutes of the last meeting.

Read, A note from the executors of her late Royal Highness the Princess Sophia Matilda, forwarding the copy of a codicil to the will of her Royal Highness, in which she bequeathed to the Trustees a picture by Salvator Rosa, to be placed in this Gallery.

Resolved, That the Trustees accept this bequest, and that the executors of her Royal Highness be acquainted with this decision.

Read, A letter from Mr. M. Forster, offering to present, for the Gallery, a picture, “ Nymphs and Satyrs,” by Francis Wouters, which was brought to the view of the Trustees.

Resolved, That this picture be accepted, and the thanks of the Trustees returned to Mr. Forster for his donation.

Read, A letter from the Rev. T. Cornthwaite, offering to present a picture by Gaspar Poussin.

Resolved, That Mr. Eastlake be requested to examine this picture, and report his opinion of it to the Trustees.

Read, Letters from Messrs. J. & R. M’Cracken and Mr. Maude, of Middlewood Hall, stating the particulars of a bequest by the late Mr. George Skilbeck Maude of ten pictures, to be selected by the Trustees of the National Gallery from his whole collection.

Resolved, That Mr. Eastlake be requested to examine this collection, at such time as the executors may be prepared to show them, and report to the Trustees the result of his inquiries.

Read, A letter from Lieut. Francis Higginson, R.N., giving the particulars of two pictures by Rubens and Ostade, and offering to allow them to be made use of under the sanction of the Trustees in every possible way.

Resolved, That Mr. Higginson be informed, that the regulations of this Gallery do not admit of their availing themselves of his offer, for which, however, they return him their thanks.

Read, A letter from Mr. Henry Vint, offering to present to the Trustees a picture by the late Mr. William Redmore Bigg, R.A., to be placed in this Gallery.

Resolved, That their acceptance of this picture be declined on the usual grounds, and the thanks of the Trustees given to Mr. Vint for his offer.



Read, A letter from Mr. S. J. Roehard, offering to submit to the Trustees for purchase two pictures by Holbein and Morales.

Resolved, That Mr. Roehard be informed (by a letter in Form No. 3), that he has the authority of the Trustees for sending the picture by Holbein to this Gallery for their inspection, previous to their next meeting.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: The Rev. Dr. Spry, Mr. T. Thompson, Mrs. Eliza Reddie, Mr. F. Jeffery, Mr. Chaumont, Mr. Caudwell, Mr. Chase, Mr. Cropp.

(signed) "Lansdowne."

7 April 1845.

At a meeting of the Trustees of the National Gallery, held on Monday, the 7th April 1845: Present,—The Most Hon. the Marquess of Lansdowne, K. G., in the chair, The Most Hon. The Marquess of Northampton, P. R. S., The Right Hon. Lord Ashburton, The Right Hon. Lord Colborne, The Right Hon. Lord Monteagle, The Right Hon. Sir Robert Peel, Bart., William Wells, Esq.

Read and confirmed the minutes of the last meeting.

Sir Robert Peel called the attention of the Trustees to the advantage of so far altering the usual course pursued in respect of accepting pictures, or other works of art, offered as donations, as to admit, in certain cases, of such works being accepted for the purpose of being transferred, with the consent of the parties offering them, to other public Museums.

Resolved, That considering the limited space which it is possible to appropriate to the exhibition of new pictures or works of art, that may be presented to or acquired by the Directors of the Royal National Gallery, it is desirable to stipulate, in the case of pictures or sculpture gratuitously offered to the Directors, that the Directors shall be at liberty to appropriate them, if they shall think fit, to the use of public Museums that may be now or hereafter established in different parts of the United Kingdom.

Read, A letter from Mr. Ambrose Poynter, of the 19th March, offering to present to the Trustees, for this Gallery, the original marble of Banks's well known relievo, "Thetis rising from the Sea."

Resolved, That this work be accepted, and the thanks of the Trustees expressed to Mr. Poynter for his valuable donation.

Read, A letter from the Rev. T. Cornthwaite, of the 28th November last, offering to present to the Trustees, for this Gallery, a picture by Gaspar Poussin.

Resolved, That the Trustees decline accepting this picture, but desire their thanks to be returned for his offer.

Read, A letter from Mr. Samuel Woodburn, addressed to the Marquess of Lansdowne, submitting to his Lordship an arrangement, by means of which a collection of drawings in his possession might, on certain terms named, be made available for the advancement of art.

Resolved, That this offer not being within the sphere of their power of acceptance, they find themselves compelled to decline it.

Read, Letters from Mr. S. J. Roehard, of the 1st and 25th March, offering for sale three pictures, by Holbein, Morales, and Giorgione, the first and last of which were brought to their view.

Resolved, That Mr. Eastlake is empowered by the Trustees to negotiate the purchase of the picture, "A Portrait of a Gentleman," by Holbein, at a price not exceeding 800 guineas.

The purchase of the pictures by Giorgione and Morales declined.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: viz. The Venerable Archdeacon Hare, Count D'Orsay, Messrs. Smith, Mr. Biddulph, Mr. Hertz,\* Dr. Clark, Mr. Novarro, Mr. H. Jobson, Mr. E. H. Stanley, Mr. E. S. Collins, Mr. O'Connor, Mr. Clemmatt.

(signed) "Colborne."

5 May 1845.

\* Offering for sale a collection of Cartoons by Correggio.

At a meeting of the Trustees of the National Gallery, held on Monday, the 5th day of May 1845: Present,—The Right Hon. Lord Colborne in the chair, The Most Hon. the Marquess of Lansdowne, K.G., The Right Hon. Lord Ashburton, Samuel Rogers, Esq., William Wells, Esq.

Read and confirmed the minutes of the last meeting.

Mr. Eastlake reported, that in pursuance of the authority given him by the minute of the Trustees of the 7th ult., he had agreed with Mr. S. J. Rochard for the purchase of a picture, "A Portrait by Holbein," for the sum of 600 guineas.

Resolved, That this purchase is approved by the Trustees, and that a letter be addressed to the Lords of the Treasury, requesting their Lordships to sanction the purchase, and to give directions for the payment to Mr. S. J. Rochard of the above-named sum.

The Trustees took into their consideration a memorial read at the last meeting from certain students of the Royal Academy, praying the Trustees to afford them increased facilities for painting in oil colours in the National Gallery.

Resolved, That the Keeper be authorized to permit 20 students of the Royal Academy, (in addition to the number of general students already permitted to paint in oil colours in the Gallery,) to be admitted for the purpose of studying according to the prayer of the memorial, for such periods and under such regulations as shall be determined upon by the Keeper, after communicating with the authorities of the Royal Academy, and with the students themselves.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: Mr. J. E. Denison, Mr. Rochard, Mr. T. Dawson, the Rev. Mr. Biederman, Mr. R. Lane, Mr. Wm. Bentall, Mr. E. N. Shannon, Mr. E. Williams.

(signed) "Northampton."

2 June 1845.

At a meeting of the Trustees of the National Gallery, held on Monday, the 2d June 1845: Present,—The Most Hon. the Marquess of Northampton, P.R.S. in the chair, The Right Hon. Lord Ashburton, The Right Hon. Lord Colborne.

Read and confirmed the minutes of the last meeting.

The Trustees having taken into consideration the inconvenience that may occasionally be felt from refusing admittance to pictures offered for purchase, and tendered for their inspection at their meetings;

Resolved, That a discretionary power be granted to the Keeper, and in his absence to the Secretary, to allow pictures brought to the Gallery under such circumstances to be received, when they shall appear to them worthy the attention of the Trustees.

Read, A Letter from Mr. M. F. Tupper, offering, on the part of his family, to present for the Gallery, under certain conditions, a picture by Camillo Procaccini; and Mr. Eastlake having reported on this work,

Resolved, That a letter be addressed to Mr. Tupper, in the terms usually employed when pictures of large dimensions are offered, informing him that the Trustees are compelled, from the limited space at their disposal on the walls of this Gallery, to decline his and other similar offers, but returning their thanks for his liberal intentions.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: Mr. Martin, Mr. E. Atherstone, Mr. Delafosse, Mr. S. J. Rochard, Mr. Broadbent, Mr. James Ward, Mr. Fradelle, Messrs. Konig and Spitzer.

(signed) "Lansdowne."

18 June 1845.

At a meeting of the Trustees of the National Gallery, held on Wednesday, the 18th June 1845: Present,—The Most Hon. the Marquess of Lansdowne, K.G., in the chair, The Right Hon. Lord Colborne, The Right Hon. Lord Monteaigle.

Read and confirmed the minutes of the last meeting.

The Trustees again took into consideration a letter of the 12th November last from Mr. John Maude, executor of the late Mr. George Skilbeck Maude, bringing



ing to the notice of the Trustees a bequest by the latter gentleman of ten pictures, to be selected from his entire collection, to be placed in the National Gallery.

Resolved, That the Trustees are fully sensible of the liberal intentions of the testator in his bequest, but they find themselves compelled to decide, that the pictures which have been submitted to their view are not of the description to admit of their being accepted and placed in a prominent situation, with the testator's name attached.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: R. R. Reinagle, Esq. R.A., Mrs. Harrison, Mrs. Field, Mr. Rabbeth.

(signed) "Ashburton."  
30 June 1845.

AT a meeting of the Trustees of the National Gallery, held on Monday, the 30th June 1845: Present,—The Right Hon. Lord Ashburton in the chair, Samuel Rogers, Esq.

Read and confirmed the minutes of the last meeting.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: Mr. R. R. Reinagle, offering a picture by Rubens for 1,800 guineas, Mr. H. Artaria, Mrs. Utterton, Mr. Whitelock, Mr. Verney, Madame Forget, Messrs. McCracken, Mr. Gimber, Mr. E. Williams.

(signed) "Northampton."  
4 August 1845.

AT a meeting of the Trustees of the National Gallery, held on Monday, the 4th August 1845: Present,—The Most Hon. the Marquess of Northampton, P. R. S. in the chair, The Right Hon. Lord Colborne, The Right Hon. Lord Monteagle.

Read and confirmed the minutes of the last meeting.

Read, A letter from Mr. Buchanan, offering to the Trustees for sale, a picture, "Susanna and the Elders," by Guido, for 1,500 guineas; also two others by Rembrandt, and Holbima.

Resolved, That considering as well the intrinsic merit of the "Guido," now in the possession of Mr. Buchanan, the historical evidence of its genuineness, and its peculiar value to the Gallery, in conjunction with the companion picture already purchased from the late Mr. Penrice, the Trustees are of opinion that it would form a very desirable addition to the Gallery, at the price of 1,200 guineas.

That this resolution be submitted on behalf of the Trustees to the First Lord of the Treasury, by Mr. Eastlake.

It having been stated to the Trustees that Mr. Buchanan has the control of the sale of the picture by Raffaele, now in the possession of the heirs of the late Cardinal Fesch, for which Mr. Woodburn was commissioned to bid,

Resolved, That Mr. Eastlake be requested to communicate with Mr. Buchanan, in order to ascertain the price at which this picture may be acquired for the National Gallery.

Read, A letter from Mr. Segnier, communicating an offer from the Hon. Francis Charteris, to deposit for a time in the National Gallery his fresco by Pelegrino Tibaldi.

Resolved, That the Trustees are not desirous of sanctioning deposits in this Gallery, by private individuals, of works of art; and that Mr. Segnier be requested, in making this decision known to Mr. Charteris, to return him the best thanks of the Trustees for his obliging offer.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: Mr. R. R. Reinagle, (a second time offering pictures by Rubens and Guido), Mrs. Venables, Mr. O. Mündler, Mr. Henry Wilkins, Mr. Bennett, Mr. Romilly, Mr. Strawson.

(signed) "Lansdowne."  
2 February 1846.

At a meeting of the Trustees of the National Gallery, held on Monday, the 2d February 1846: Present,—The Most Hon. The Marquess of Lansdowne, K. G., in the chair, The Right Hon. Lord Montecagle, Samuel Rogers, Esq.

Read and confirmed the minutes of the last meeting.

Read, A letter from the Secretary of the Treasury, of which the following is a copy :

“Treasury Chambers, 14 August 1845.

“My Lords and Gentlemen,

“Sir Robert Peel having submitted to the Lords Commissioners of Her Majesty’s Treasury a minute of the Trustees of the National Gallery, recommending the purchase from Mr. Buchanan of a picture by Guido, for the sum of 1,200 guineas, I have received their Lordships’ commands to express to you their opinion, that before this purchase is effected, it will be desirable that Mr. Segnier should be consulted as to the condition of the picture, and that two other eminent judges of the merit and pecuniary value of Italian pictures should be requested to give their opinion as to the merit and value of this picture.

“Mr. Woodburn and Mr. Farrar might probably be selected with advantage for the purpose or any others whom Mr. Eastlake might consider preferable.

“My Lords think that it would be satisfactory that the same course should be adopted in future, when the Trustees may be disposed to recommend the acquisition of pictures for the National Gallery.

“It appears to their Lordships, that there ought not to be any permanent appointment of persons to be consulted by the Trustees, but that the selection should be made from time to time with reference to the class of art to which the pictures may belong, and to the qualifications of the parties to be selected to judge of its value.

(signed) “I have, &c.

“*Edw. Cardwell.*”

“The Trustees of the National Gallery.”

Read, Letters from Mr. Segnier, giving a favourable opinion of the condition of the picture by Guido, offered to the Trustees for sale by Mr. Buchanan, “*Susanna and the Elders* ;” and from Mr. Farrar, giving his opinion that it is an original picture, painted in the artist’s second and best manner, and valued by him at 1,500 *l.* or guineas.

Read, A letter from Sir Robert Peel, authorizing an offer for the Guido of the sum of 1,200 guineas.

Read, A letter from the Secretary of the Treasury, acquainting the Trustees that the Lords Commissioners have given directions to the Paymaster of Civil Services to pay to Mr. Eastlake the sum of 1,260 *l.*, to enable him to purchase from Mr. Buchanan, for the National Gallery, a picture by Guido, representing “*Susanna and the Elders*.”

Mr. Eastlake then reported to the Trustees that he has made the purchase of this picture, and that it is now before the public on the walls of the Gallery, after undergoing the cleaning and restoration which was considered necessary.

Read, Letters from Mr. Samuel Woodburn, of the 4th November and 7th December last, and of the 12th ultimo, in which he proposes that, in consideration of a salary of 200 *l.* per annum, for his brother, William Woodburn, during a term of three years, travelling and other expenses included, he engages to offer to the Trustees, annually, a certain number of pictures, at a profit of from 20 to 30 per cent., and to send them direct to the Gallery, leaving them there during one month for approval or rejection ; and also engaging not to offer any fine picture to any person until rejected by the Trustees, during that period. Also stating, that he has it in his power to offer to, or procure for, the Trustees, some works of art of a superior character, should they be inclined to recommend to the Government an expenditure of about 20,000 *l.*

Resolved, That Mr. Eastlake be requested to write to Mr. Woodburn, stating that the Trustees do not consider themselves authorized to acquiesce in the arrangement proposed by Mr. Woodburn, but are ready to use their judgment with respect to any pictures in his possession, which he may be inclined to offer them.

Read, A letter of the 5th December last, from William R. Hamilton, Esq., addressed to Mr. Eastlake, offering to present to the Trustees, for this Gallery, a picture



picture representing "Il Padre Eterno," by Andrea di Salerno, bequeathed to him by the late Abbate Theodoro Monticelli; and further offering, if this proposition is acceded to, to write to Mr. Michele Monticelli to place the picture in the hands of Mr. Temple, our minister at Naples, and also to Mr. Temple, begging him to hold it at the orders of Mr. Eastlake.

Resolved, That a letter be written to the Lords Commissioners of the Treasury, communicating to their Lordships the above offer by Mr. Hamilton, and requesting that their Lordships will give the necessary instructions to Mr. Temple to receive the abovementioned picture from Mr. Michele Monticelli, and cause it to be forwarded to the Trustees, previous to their deciding as to its reception, or rejection, as an addition to the public collection; and that a letter be addressed to Mr. Hamilton, making a corresponding statement to him.

Read, A letter from Mr. James C. Dansey, of Exeter, of the 28th December last, offering to present to the Trustees, for this Gallery, a large picture by Luca Giordano, "The Rape of the Sabines."

Resolved, That the Trustees are compelled to decline this offer, not having space at their disposal on the walls of this Gallery for this and similar offered donations.

Read, A letter from Mr. Brooke Boothby, offering for sale two pictures, "A Portrait of Sir Joshua Reynolds," by himself, and a repetition by Fuseli of his picture, "The Nightmare;" both the property of Sir William Boothby.

Resolved, That a letter be written to Mr. Boothby, requesting him, if convenient, to send the picture by Sir Joshua Reynolds for the inspection of the Trustees, previous to their deciding upon the purchase of it, or otherwise.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined:—Mr. Thomas Minett, Mr. R. G. Pigot, Mr. E. A. Turley, Messrs. Gintherr and Staples, Mr. G. de Walden, Mr. J. R. Stanford, Mr. J. R. Bullen, Signor Franci, Monsieur D'Ambly, Messrs. Lightly and Simon, Mr. Elsworth, Mr. Jos. Quirn, Mr. W. H. Jackson, Mr. Daniel, Mr. Gillum, Dr. Schlegel, Leiden; Mr. W. H. P. Walsh, Mr. Dos Santos, Mrs. Ann Headland.

(signed) "Northampton."  
2 March 1846.

At a meeting of the Trustees of the National Gallery, held on Monday, the 2d March 1846: Present,—The Most Hon. the Marquess of Northampton, P.R.S., in the chair, The Right Hon. Lord Colborne, The Right Hon. Lord Montague, Samuel Rogers, Esq.

Read and confirmed the minutes of the last meeting.

Read, A letter from the Secretary of the Treasury, informing the Trustees that directions, in accordance with their wishes, have been forwarded to Mr. Temple, from the Lords Commissioners, to forward to the National Gallery a picture left by the late Abbate Theodoro Monticelli, to Wm. R. Hamilton, Esq.

Read, A letter from Mr. Warner Outley, offering for sale a collection of pictures by the early Italian masters, purchased in Italy by the late Mr. Wm. Young Outley.

Resolved, That Mr. Eastlake is requested to inspect this collection of pictures, and to furnish the Trustees with a list of such of them as he may deem eligible for this Gallery.

Read, A letter from Mr. Buchanan, offering for sale three pictures, "A Portrait of Justus Lipsius," by Rembrandt; "A Portrait of a Venetian Commander," by Tintoretto; and a picture by Annibale Carracci, "Susanna and the Elders."

Resolved, That the Trustees decline recommending to Government the purchase of the pictures by Rembrandt and Tintoretto, and are not prepared to decide with respect to that by Annibale Carracci; and that Mr. Buchanan be informed of these proceedings, and that the Trustees do not wish him to refuse offers from other parties for the purchase of this picture.

The Trustees proceeded to examine the picture by Sir Joshua Reynolds (his portrait) offered for sale by Sir Wm. Boothby, which was forwarded to them in pursuance of the wish expressed in their minute of the 2d ultimo.

Resolved, That the Trustees decline recommending the purchase of this picture, and that this determination be made known to Sir Wm. Boothby, and the thanks of the Trustees returned for his compliance with their wishes.



The Trustees again took into their consideration the offer of a picture by Spagnoletto, for sale by Mr. Farrar.

Resolved, That it be communicated to Mr. Farrar that the Trustees are not prepared to come to a decision with respect to this picture; but that they do not desire that he should, on that account, refuse any offers that may be made for it, previous to their decision, by other parties.

The Trustees took into consideration the unsatisfactory condition of the picture, No. 178 of the Catalogue, "Serena rescued by Sir Calepine," by Hilton.

Resolved, That Mr. Eastlake is requested to consult with Mr. Segnier with respect to the best method of restoring this picture.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: Mr. Bendixen, Mr. Major, Mr. Jos. Butt, Monsieur Letesue, Mr. Nicholls, Mr. P. McMahon, Mr. Malet.

(signed) "Northampton."  
6 April 1846.

At a meeting of the Trustees of the National Gallery, held on Monday, the 6th April 1846: Present,—The Most Hon. the Marquess of Northampton, P.R.S. in the chair, The Most Hon. Marquess of Lansdowne, K.G., Samuel Rogers, Esq., William Wells, Esq.

Read and confirmed the minutes of the last meeting.

Read a letter to Lord Monteagle, from Sir Robert Gordon, offering to the Trustees, for purchase, singly, his picture by Raffaele, (a portrait,) for 3,000 *l*.

Resolved, That a letter be addressed to Lord Monteagle, acquainting him that the Trustees do not consider it advisable to recommend to the Government the purchase of this picture at the price mentioned by Sir Robert Gordon in his letter, namely, 3,000 *l*.

The Trustees took into consideration the offers made by the following persons of pictures for sale, as under:—"The Holy Family," by Barnardino Luini, (in tempera,) offered by Mr. Buchanan for 1,000 *l*.; "A Hunting-piece," by Rubens, offered by Mr. Nieuwenhuys for 2,000 *l*.

Resolved, That a letter be written to the Lords Commissioners of Her Majesty's Treasury, submitting to their Lordships the recommendation of the Trustees, that they should be empowered to offer to the above parties the following sums for their pictures respectively: to Mr. Buchanan, for the picture by Luini, 800 *l*.; to Mr. Nieuwenhuys, for the picture by Rubens, 1,800 *l*.

The Trustees took into consideration the propriety of having the answers to letters from persons offering pictures for sale, &c. (which are now written according to specified forms,) printed; and they gave directions to the Secretary to this effect.

Read, A letter from Mr. Segnier, (to Mr. Eastlake,) stating that having examined the picture by Hilton in this Gallery, he does not feel any confidence in being able to restore it.

Read, Letters from the following persons, offering pictures for sale, which pictures the Trustees authorize the parties to send to the Gallery for their inspection: Mr. B. A. Cock, Mr. J. Koffway, Mr. J. E. Read.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: Mr. Buchanan, his offer of a picture by Anle. Carracci; Mr. Nicholay, his offer of two cartoons by Raffaele; Mr. Horace Bacon.

Read, A letter from Mr. Costello, offering for sale a picture by A. Durer, a tracing of which he forwarded to the Trustees by order of General de Mazzarado.

Resolved, That the picture being at Madrid, and the Trustees, therefore, unable to form their own judgment of its merits and value, they cannot entertain the proposal.

(signed) "Northampton."  
4 May 1846.

At a meeting of the Trustees of the National Gallery, held on Monday, the 4th May 1846: Present,—The Most Hon. the Marquess of Northampton, P.R.S., in the chair, The Right Hon. Lord Ashburton, William Wells, Esq.

Read and confirmed the minutes of the last meeting.

Read, A letter from the Secretary of the Treasury, requesting the Trustees to favour the Lords Commissioners with any information they may possess, derived

from any instances in which either of the pictures mentioned in the Secretary's letter to their Lordships, of the 7th April last, may happen to have been exposed for public sale, or from any other circumstances, enabling their Lordships to form some judgment of their value.

Resolved, That it be communicated to the Lords Commissioners of the Treasury, that the picture by Rubens was sold at Mr. Bryant's sale for 1,000 guineas, and at that of Sir Simon Clarke and G. Hibbert, Esq., for 1,850 guineas, as appears from Smith's Catalogue Raisonné. It is understood that it has been since sold for a sum between 600 and 700 guineas.

That the other picture by Luini, imported from Italy, does not appear to have been publicly sold in England; and that upon further inquiries respecting both the pictures, the Trustees are not at present disposed to press the authority of the Lords Commissioners for their purchase.

The Trustees examined the following pictures, forwarded to the Gallery, at their request, for their inspection, by the parties offering them for sale: viz. a picture attributed to Paulo Veronese, offered by Mr. B. A. Cock; a picture attributed to Vander Helst, offered by Mr. Koffway; two drawings said to be by Vandyek, &c., offered by Mr. Read, all which pictures the Trustees considered unworthy of admission to the Gallery.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: Mr. Hogarth, offering two pictures by Gainsborough; General de Mazzarado; Mr. Duchanan, a picture by Luini (in tempera); Rev. E. Venables, a collection at Hursthouse; Mrs. Morris; Mr. Puckle; Mr. J. Cole, pictures of the late Mr. Hickman; Mr. Bath, Mr. Stillwell, Mr. Cliguedance, Mr. I. H. Wilson, Mr. Cometti, Mr. Richter, Mons. Veurcheux.

(signed)

"Lansdowne."

8 June 1846.

At a meeting of the Trustees of the National Gallery, held on Monday, the 8th June 1846: Present,—The Most-Hon. the Marquess of Lansdowne, K. G. The Most Hon. the Marquess of Northampton, P. R. S.

Read and confirmed the minutes of the last meeting.

Read, A letter from Messrs. Atkins and Andrew, on behalf of the executrix of the late William Upcott, Esq., of Islington, together with an extract from that gentleman's will inclosed with it, and a catalogue containing the details of the nature of the crayon and oil pictures bequeathed by him to this Gallery.

Resolved, That Messrs. Atkins and Andrew be informed that the Trustees are sensible of the good intention of the testator in his bequest; but as guardians for the public of the National Collection (provided the pictures in oil and crayons set forth in the catalogue referred to be the whole amount of the bequest), they have decided to place the whole at the disposal of the executrix for the benefit of the estate, as suggested by them, notwithstanding the favourable opinion they entertain of the works of the late Mr. Ozias Humphrey, not having the means, from the limited space at their disposal on the walls of the Gallery, to receive many works of art which might otherwise be considered eligible.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: Mr. Warner Ottley, offering four pictures by early Italian painters; Mr. W. A. Cooke, Mr. Henry Cooke, Mr. D. B. King, Mr. J. D. Ferguson.

(signed)

"Monteagle."

6 July 1846.

At a meeting of the Trustees of the National Gallery, held on Monday, the 6th July 1846: Present,—The Right Hon. Lord Monteagle, Samuel Rogers, Esq.

Read and confirmed the minutes of the last meeting.

Read, A letter from the Earl of Ashburnham, offering to part with his valuable collection of pictures to the Trustees, for this Gallery.

Also, A letter from Mr. Edward Solly, making a similar offer with respect to his collection.

Resolved,



Resolved, That a letter be addressed to the Lords of the Treasury, stating that these collections are offered for sale to the Trustees, should their Lordships be disposed to authorize them to enter into negotiations with the parties on the subject, and that, upon an answer being received from the Treasury, the Secretary is empowered to call a meeting of the Trustees to take the same into consideration.

Resolved further, That copies of the abovementioned letters be forwarded to the Lords Commissioners, and that letters be addressed to Lord Ashburnham and Mr. Solly, acquainting them, that the Trustees are aware of the importance of their collections for this Gallery, but that they have not yet any authority from the Government to enter into any negotiations on the subject, and that they have communicated with the Treasury respecting their offers.

The Trustees again took into their consideration the offer made by Mr. William R. Hamilton to present to them a picture, attributed to Andrea di Salerno, to be placed in this Gallery; and having examined this picture,

Resolved, That the Trustees do not consider this picture suitable for the National Gallery, but offer their best thanks to Mr. Hamilton for his liberal intention in proffering it to them, and that a letter to this effect be written to him accordingly.

The Trustees examined a picture, forwarded to the Gallery for their inspection, attributed to Giorgione, and offered for sale by Mr. J. M. Taylor, the recommendation of which for purchase they declined.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: Mr. Geo. Mordaunt, Mr. G. W. Wilson, Mr. John Gilbert, Mr. John Maule, Mr. F. J. Stephens, Mr. C. Fenton, Mons. Ange Boucheroy, Mr. R. J. Barlow, Mr. Edmund Atherstone.

(signed) "Monteagle," Chairman.  
3 August 1846.

At a meeting of the Trustees of the National Gallery, held on Monday, the 3d August 1846: Present,—The Right Hon. Lord Monteagle, in the chair; The Right Hon. Sir Robert Peel, Bart.; Samuel Rogers, Esq.

Read and confirmed the minutes of the last meeting.

Read, A letter from the Lords of the Treasury, in answer to that of the Trustees of the 7th July last, on the subject of offers made by the Earl of Ashburnham and Mr. Edward Solly for the sale of their collections of pictures to the National Gallery; in which my Lords acquaint the Trustees, that before they can decide whether it will be proper to enter into negotiation with the Earl of Ashburnham and Mr. Solly for the purchase of the whole or any portion of their respective collections of pictures, it is necessary that their Lordships should be assisted by their advice, and therefore requesting that the Trustees will take the subject into consideration and favour the Board with their opinion upon it.

Resolved, That the Trustees request Mr. Eastlake to put himself in communication with Lord Ashburnham, in order to ascertain more accurately his Lordship's views with respect to his parting with a portion of his collection of pictures.

Read, A letter from the Earl of Ellesmere, offering to part with, to the Trustees, the two following pictures, for the sum of 3,000 £: "A Dutch School," by Jan Steen, from Lord Camden's collection; a picture by Wouvermans, from that of Cardinal Fesch.

Resolved, That a letter be addressed to his Lordship, acquainting him that the Trustees have at the present time in view the purchase of a portion of two very valuable collections of pictures, and, in consequence, are unable to entertain his proposal, and request that his Lordship will not reserve the pictures for this Gallery.

Read, A letter from Mr. Buchanan, offering two pictures, "Christ raising the Widow's Son," by Agostino Carracci, and "Christ Curing the Blind," by Ludovico Carracci, for the sum of 4,500 guineas.

Resolved, That a letter be addressed to Mr. Buchanan, acquainting him that the Trustees are not disposed to recommend the purchase of the two pictures by Agostino and Ludovico Carracci, at the price named in his letter.

Had it been in his power to make them an offer of these pictures, together with the third picture of the Carracci, of the Lucca collection, "Christ and the Woman of Samaria," by Annibale Carracci, the Trustees would have been inclined, in that

case, to recommend the purchase of the three at a price not exceeding 7,000*l.*, the sum they formerly offered for them.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: Lieut.-Colonel Angelo, Mr. T. B. Barber, Mr. John Maule.  
(signed) "Northampton."

24 August 1846.

At a meeting of the Trustees of the National Gallery, held on Monday, the 24th August 1846: Present,—The Most Hon. the Marquess of Northampton, P. R. S. in the chair, The Most Hon. the Marquess of Landsdowne, K. G., The Right Hon. Lord Colborne, The Right Hon. Lord Monteaale.

Read and confirmed the minutes of the last meeting.

Read, A letter from the Treasury, of which the following is a copy:—

"Sir,

"Treasury Chambers, 12 August 1846.

"The Lords Commissioners of Her Majesty's Treasury have had under their consideration the arrangements that have been made from time to time for the appointment of Trustees of the National Gallery.

"The advantage of having the proceedings of that body conducted in immediate communication with the Members of the Government, responsible for the financial measures of the country, has been heretofore obtained by the appointment to the office of Trustees of noblemen and gentlemen who have at the time filled the offices of First Lord of the Treasury or Chancellor of the Exchequer; but their Lordships consider that the object in view would be better attained by the addition of those officers of State ex-officio to the Board of Trustees.

"I am therefore directed to inform you, that the First Lord of the Treasury and the Chancellor of the Exchequer for the time being are to be considered henceforward ex-officio Trustees of the National Gallery.

"I have, &c.

"The Secretary of the Trustees  
of the National Gallery."

(signed) "C. E. Trevelyan."

The Trustees have under consideration a communication from Sir Robert Peel, one of their body, informing them that the picture by Velasquez, belonging to Lord Cowley, may now be purchased for the nation at the price of 2,200*l.*

Resolved, That considering that the purchase of this picture has been three times recommended, and that in the years 1839 and 1841 the Trustees had placed the value of 3,000*l.* and 2,500*l.* on this picture, they have no hesitation in now recommending the purchase to the Lords of the Treasury in the strongest manner, at the price of 2,200*l.*

Lord Monteaale suggested to the Trustees the purchase of a picture by Annibale Carracci, the property of Lord Dartmouth.

Resolved, That the purchase of the picture by Annibale Carracci, which is offered to the Trustees by the Earl of Dartmouth for 750 guineas, being the price at which it was sold at Lord Radstock's sale in 1826, be recommended in the strongest manner to the Lords of the Treasury.

The Trustees resumed the consideration of the offer made them by the Earl of Ashburnham, to part with, to them, his Lordship's valuable collection of pictures.

Resolved, That as the Trustees understand that his Lordship is not disposed to part with a selection from his collection, a communication be made to him, to the effect that the Trustees are unwilling, under present circumstances, to trouble his Lordship further on the subject.

Read, A letter from Mr. Thos. Felton, on the part of clergymen of the Church of England and others, asking for admission to the Trustees of a deputation, for the purpose of stating their objection to the representation of the "Eternal Father," in some of the pictures of this Gallery.

Resolved, That the Trustees, not agreeing in the objection raised against the picture by Murillo, alluded to, and others purchased by the nation, from their merits as works of art, and as the control of the Gallery rests exclusively with the Treasury, subject to the authority of Parliament, the Trustees contemplate no practicable consequences from the interview sought, which they therefore beg leave to decline: this decision to be communicated to the parties.

Mr.



Mr. Eastlake reported to the Trustees, that some of the pictures of this Gallery stand in need of cleaning, and other restorations.

Resolved, That Mr. Eastlake is empowered by the Trustees to use his discretion in causing such pictures as appear to him to be in want of this treatment, to be cleaned and otherwise restored, by competent persons whom he shall select for the purpose, as far as practicable during the approaching vacation.

(signed) "Monteagle," Chairman.

25 January 1847.

At a meeting of the Trustees of the National Gallery, held on Monday, the 25th January 1847: Present,—The Right Hon. Lord Monteagle, in the chair, The Right Hon. Sir James R. G. Graham, Bart., William Wells, Esq., Samuel Rogers, Esq.

Read and confirmed the minutes of the last meeting.

Read, A letter from the Secretary of the Treasury, communicating to the Trustees the approval by the Lords Commissioners of the recommendation of, and authorizing the purchase of a picture by Velasquez, belonging to Lord Cowley, at the price of 2,200 l.; and also of a picture by Annibale Carracci, for the sum of 750 guineas, and making arrangements for the payment of these sums.

Read, A note from the Earl of Ellesmere to the Secretary, requesting him to lay before the Trustees a letter he had received from Mr. Morris Moore, of the 10th December last, enclosed with his Lordship's communication; in which letter Mr. Moore states his opinion that three pictures, the "Bacchus and Ariadne," by Titian; the "Peace and War," by Rubens; and the newly purchased picture by Velasquez, have been injured in the cleaning they have recently undergone.

Resolved, That this letter be referred to Mr. Eastlake, in order that he may report to the Trustees at their next meeting, to be specially summoned to receive this report, the steps he has taken in pursuance of the minute of the Trustees of the 24th August last, and his opinion on the present state of these pictures, and the proceedings resorted to in cleaning them, and their results; and that a copy of this minute be forwarded to the Earl of Ellesmere.

Read, A letter from Mr. J. Hardwick, executor of the late Mr. Richard Simmons, communicating a clause of the will of the deceased, by which he directs that certain of his pictures should be offered to the Directors of the National Gallery for their acceptance.

Resolved, That these pictures, to the number of 14, have been accepted; and that the thanks of the Trustees be offered to the executors.

Mr. Eastlake having reported to the Trustees that the pictures bequeathed by the late Mr. Richard Simmons, are framed with flats only, which he considers as inappropriate for this Gallery,

Resolved, That the Trustees acquiesce in this opinion; and that Mr. Eastlake is hereby authorized to cause the whole or any part of the pictures in question to be framed anew in any manner he may deem most in accordance with the frames of the other pictures in this Gallery.

Read, A letter from Mr. R. R. Reinagle, R.A., offering his services to clean any pictures in the Gallery that may appear in future to stand in need of it.

Resolved, That it be communicated to Mr. Reinagle that the Trustees have no present occasion for his services.

Read, Letters from the following persons, whose offers of pictures for sale the Trustees declined: the Rev. H. Boyce, R. R. Reinagle, Esq. And desired that, in answering the letters of the above, the following addition be made to the usual communications:—"I am further directed to inform you, that this picture (these pictures) has been forwarded to the Gallery contrary to their regulations, the consent of the Trustees not having been specially obtained for the purpose; and to request you will cause the picture to be removed without loss of time, furnishing them with a receipt under your hand for the same."

(signed) "Aberdeen."

1 February 1847.



COPY of Mr. Morris Moore's Letter to the Earl of Ellesmere, referred to in the Minutes.

My Lord,

27, Grafton-street, Fitzroy-square.

THE importance of the subject will, I trust, be considered a sufficient excuse for thus trespassing on your Lordship's attention.

A national wrong, an injury against the civilized world has been committed in the wanton mutilation of several fine works of art in the National Gallery, and the Keeper, in a printed pamphlet, informs us that this has been done "by direction of the Trustees," and under his "daily superintendence." Your Lordship, as one of the Trustees, is hereby made to countenance these lamentable proceedings. I nevertheless appeal to your Lordship, as a scholar and a gentleman, with perfect confidence that your Lordship has not, knowingly, afforded them the sanction of your name.

During the last vacation the "Bacchus and Ariadne," by Titian; the "Peace and War," by Rubens; and the newly purchased Velasquez, have been mutilated to a most alarming extent, and the injuries they have received are irreparable.

The "Peace and War," previously so remarkably glowing and harmonious, is now as conspicuously the reverse; so much so, that this princely gift of your Lordship's father to his fellow-citizens is barely recognizable.

~~A lover of the truly great in Art, as the possessor of one of the most celebrated collections of paintings in the kingdom,~~ as an Englishman jealous of the honour of his country, your Lordship's active interposition is anxiously looked forward to by all enlightened friends of Art. They feel that they are entitled to it from your Lordship's exalted rank and high character, and that they have a right to expect it from the son of that munificent nobleman who presented this noble but ill-fated work of Rubens to the National Gallery. I trust that many of your Lordship's colleagues will view with unmixed indignation the enormities committed in their names during the last vacation, though none have so much cause for regret as your Lordship.

The public are highly indignant at these vandalisms; the press has vehemently denounced them, and I grieve to say that the statements in *The Times*, *Spectator*, *Examiner*, and other papers, are far from exaggerated.

If active measures be not adopted to prevent the recurrence of such deplorable acts, in a few years not only will our finest public pictures be destroyed, but there will be great cause to fear that the pernicious example of the National Gallery will be speedily followed in our private collections.

The study of the best works of the great masters has been the occupation of my life; 16 years of which were passed in Italy, where alone are to be found the most perfect models. I have had too many opportunities of witnessing there and elsewhere, the injuries inflicted on important pictures by the abortive attempts at "restoration," that specious synonyme of destruction; but I never saw such wanton and wholesale desecration as that perpetrated against the "Peace and War," in our National Gallery.

I could enlarge on the inferiority of all the purchases of late years, on the injudicious hanging of the pictures, and on many other points connected with the National Gallery, but I have I fear already trespassed too long on your Lordship's time.

The Right Hon.  
The Earl of Ellesmere.

I remain, &c.  
(signed) *Morris Moore.*  
December 10.

---

At a meeting of the Trustees of the National Gallery, held on Monday, the 4th February 1847: Present,—The Right Hon. the Earl of Aberdeen, K.T. in the Chair, The Most Hon. the Marquess of Lansdowne, K.G., The Right Hon. the Earl of Ripon, The Right Hon. the Earl of Ellesmere, The Right Hon. Lord Monteagle, The Right Hon. Sir Robert Peel, Bart., The Right Hon. Sir James R. G. Graham, Bart., Samuel Rogers, Esq., William Wells, Esq.

Read and confirmed the minutes of the last meeting.

Read, A Report by Mr. Eastlake, Keeper of the National Gallery, made by him in pursuance of the minute of the Trustees of the National Gallery of the

25th

25th January last, together with various testimonials and documents referred to in the Report, (copies of which Report and documents are appended hereto).

Resolved, That in the opinion of the Trustees, the report so made by Mr. Eastlake is entirely satisfactory, and justifies the confidence which they have reposed in his judgment in respect to the treatment of the pictures in the National Gallery.

Read, A Letter from the Under Secretary of State for the Home Department, of the 29th ult., addressed to the Keeper of the National Gallery, of which the following is a copy :—

Sir,

Whitehall, 29 January 1847.

THE Queen having been pleased to comply with the prayer of an humble address, presented to Her Majesty in pursuance of a resolution of the House of Commons, dated the 26th January 1847, for “A Copy of the Minutes of the Trustees of the National Gallery during the years 1845 and 1846, with the Names of all the Trustees present at each meeting; also Copies of the Orders and Instructions to the Keeper of the Gallery respecting the cleaning of the Pictures, and any directions in respect to their arrangement, and of any other documents relating thereto,”

I am directed by Secretary Sir George Grey to desire that you will cause copies to be prepared accordingly, and transmit the same to me with the least possible delay, in order that they may be laid before The House of Commons.

I am, &c.

(signed) Wm. M. Somerville.

The Keeper of the National Gallery of Pictures,  
Trafalgar Square.

Resolved, That the Trustees direct that copies of the report by Mr. Eastlake, before referred to, and of the various documents he has produced with reference to it, be forwarded to the Secretary of State for the Home Department, together with a copy of the Minutes of the Trustees during the years 1845 and 1846, furnished in pursuance of the instructions contained in his above letter, and also,

That copies be furnished of the Minutes of the Trustees of the National Gallery of the 25th ult., and of this day.

My Lords and Gentlemen,

National Gallery, 28 January 1847.

IN obedience to your instructions, I have the honour to submit the following report of proceedings which have taken place under my superintendence relative to the cleaning of certain pictures in the National Gallery.

Some circumstances connected with the regulations of the present confined establishment, and which affect the question to be considered, should be first noticed. The National Gallery is closed for six weeks in September and October. As there are no large spare rooms on the floor of the Gallery itself, and as the moving of pictures to a lower floor, where the light is not so good, would be inconvenient and not unattended with risk, it has been the practice to clean pictures in the chief apartments, and consequently during the vacation only. I had adverted to this circumstance in a printed letter addressed to the Right Honourable Sir Robert Peel, Bart. as First Lord of the Treasury, in May 1845, observing that if the building had been provided with spacious and well-lighted private rooms on the same floor with the Gallery, the operation of cleaning pictures could be carried on when required, and that the vacation might then be shortened considerably “(with a view only to repairs or general cleaning of the building) so as to keep the Gallery open almost throughout the year.”

The six weeks' vacation being, under existing circumstances, the only period when the cleaning of pictures can conveniently take place, the operation has been unavoidably limited to a small number at a time, and hence pictures that are cleaned must present a temporary contrast in their appearance to the mass of the collection.

In the autumn of 1844, being duly authorized, I called in the assistance of Mr. Boden Brown, an experienced picture cleaner, Mr. Seguer having been on former occasions alone employed. I had every reason to be satisfied with the skill and care evinced by both those gentlemen, and intended, in the autumn of 1845, again to invite the assistance of Mr. Brown. I should have requested him to undertake the cleaning of the picture by Rubens called the “Allegory of Peace,”

and



and I even stated to the First Lord of the Treasury, that I wished to employ Mr. Brown on that work. On attentively examining the picture, however, I found it extremely difficult, in consequence of the thick coats of darkened varnish with which it was covered, to say whether it might have been repaired or not at a former period. I therefore thought it my duty, in what appeared a difficult case, to postpone the cleaning of that picture till Mr. Segnier, who was then much occupied, would have time to undertake it. In so altering my intention, I was only desirous, while the difficulties of the work were, as I conceived, uncertain, to intrust the picture to the care of the same person who had before and more than once cleaned pictures in the National Gallery, and on whose experience the Trustees, as a body, were accustomed to rely. A question having now arisen whether the picture referred to has been properly cleaned or not, I have reason to be satisfied that I took this course.

The correspondence on this particular subject with the First Lord of the Treasury was private, but I avail myself of the permission of Sir Robert Peel to insert it here. The reference to a picture by Guido is also connected with the present question.

Dear Sir,

7, Fitzroy-square, 5 September 1845.

You are, I presume, aware, by the communications which have been made to the Treasury, that the proprietor of the picture of "Susannah and the Elders," by Guido, has accepted the offer, made for it with your sanction, of 1,200 guineas. The picture will require to be cleaned and put in order, and this Mr. Segnier will, with your permission, undertake. As he is much occupied, he is desirous of having the picture at his own house; he can there begin to do what is necessary forthwith. The National Gallery closes on the 13th instant, and it will obviously be impossible to hang up the picture before that time. The Rubens, which was not cleaned last year for want of time (I mean the "Allegory of Peace and War," presented by the Marquis of Stafford), I propose shall now be cleaned by Mr. Brown, of course in the Gallery.

I have, &c.

The Right Hon. Sir Robert Peel, Bart.

(signed) C. L. Eastlake.

Dear Sir,

Downing-street, 6 September 1845.

I AM desired by Sir Robert Peel to acquaint you that he approves of the arrangements, proposed in your letter of yesterday, for placing the picture by Guido, recently purchased, under the charge of Mr. Segnier, for the purpose of its being cleaned, and for having the Rubens cleaned in the Gallery by Mr. Brown. If you have not already done so, Sir Robert Peel says you should apply officially to the Treasury for the payment of the purchase money of the Guido, referring to the Treasury letter sanctioning the purchase.

I am, &c.

C. L. Eastlake, Esq.

(signed) G. Arbuthnot.

Dear Sir,

7, Fitzroy Square, London, 6 Sept. 1845.

I HAD the honour to write to you yesterday on the subject of the Guido. With respect to the Rubens, after carefully inspecting it to-day again, I am inclined to think that it will be hazardous to meddle with it; and unless Mr. Segnier can undertake it, I should recommend postponing its restoration.

I have, &c.

The Right Hon. Sir Robert Peel, Bart.

(signed) C. L. Eastlake.

Dear Sir,

Drayton Manor, 7 September 1845.

I have requested the Treasury to give the necessary directions for the purchase of the Guido.

Your judgment in respect of the Rubens will, I am confident, be acted upon with perfect satisfaction by the Trustees of the National Gallery. Not to clean, where there is doubt, is the safest and best decision.

Most truly, &c.

C. L. Eastlake, Esq.

(signed) Robert Peel.

Accordingly, the only picture in the national collection which was cleaned in 1845, was the Guido referred to in these letters. Mr. Brown attended merely for the purpose of varnishing some pictures which he had cleaned in 1844.

I now

I now come to the operations of 1846.

At a meeting of the Trustees, on Monday the 24th of August last, I stated that several pictures in the National Gallery appeared to me to require cleaning; whereupon it was resolved,—“That Mr. Eastlake is empowered by the Trustees to use his discretion in causing such pictures as appear to be in want of this treatment, to be cleaned and otherwise restored by competent persons, whom he shall select for the purpose, as far as practicable, during the approaching vacation.”

The pictures which appeared to me more especially to require attention were, the newly purchased Velasquez, “The Allegory of Peace,” by Rubens, “The Landscap,” by Cuyp, and “The Bacchus and Ariadne,” by Titian. I considered that one picture cleaner would be sufficient for the work proposed. I requested Mr. Segnier to examine these pictures and give me his opinion as to the expediency of cleaning them, and the possibility of doing what appeared to be necessary with safety. I may here observe, that I have known more than one instance when Mr. Segnier has declined to undertake the cleaning of pictures, not because they did not require cleaning, but because he considered that the operation would have been hazardous. The opinions expressed by him on the occasion in question had my entire concurrence.

Those opinions, founded on minute investigation, and requiring technical experience to comprehend them, need not be detailed here. I wish however to state, that Mr. Segnier did not recommend cleaning the Titian so much as the other pictures. Some of the Trustees, as well as Mr. Segnier and myself, had remarked an inequality in the upper and left corner of this picture, arising from the canvas having become partially detached from its lining. Mr. Segnier stated that it was not possible to get rid of this inequality entirely, without relining the picture; but that operation I did not consider requisite. The picture was accordingly cleaned only to the extent proposed by Mr. Segnier, and the defect in the canvas was remedied as far as it could be. The latter operation was the only one, coming under the head of restoration, which was considered necessary in the late cleaning.

The Velasquez and the Cuyp were freed from the darkened varnish which obscured them. In cleaning the latter it was hoped that two light spots in the sky, produced by restorations, which had been made before the picture was in the present building, would cease to be apparent. The result has been quite satisfactory. The Velasquez speaks for itself.

The Rubens may be said to have been long buried under repeated coats of yellowed and soiled varnish. It was found that these could be removed with perfect safety, as the surface of the picture had that extreme hardness which the works of this master, above all others, often possess. The doubt which I had expressed, whether the picture might have been restored at a former period, proved to be unfounded. Mr. Segnier distinctly states that it is extremely rare to find a large work of the age of this specimen in so pure a state of preservation.

Having now explained what has been actually done to the four pictures above-named, and by whom the work was performed, I beg leave to repeat my entire satisfaction at the result, and to express my acknowledgments to Mr. Segnier for the care with which he executed the task undertaken by him. I consider it unnecessary to say anything further on the subject of the Titian, the Cuyp, or the Velasquez. I submit a few observations on the Rubens.

I have already remarked, that if some pictures are cleaned, while others hanging beside them are in a dirtier state, the cleaned pictures may for a time present a considerable contrast to the rest. This difference is more likely to be apparent when a Rubens, so placed, is freed from the accumulated effects of a London atmosphere. A work by so florid a painter, in his brightest manner, (as suited to a cheerful subject, such as an Allegory of Peace,) might under almost any circumstances be expected to present a contrast to pictures originally executed in a much lower tone; and this contrast must be greatly increased after such a picture has been cleaned. The difference however soon ceases to be striking, from the effects of time and of an impure atmosphere on the fresh varnish. The change has been already witnessed in two pictures, “The Brazen Serpent” and “The Judgment of Paris,” by the same master. Those works were cleaned in 1844, and at first, as was generally remarked at the time, looked comparatively crude. They have now acquired due mellowness of tone.

The preservation of the most delicately executed details in this picture, is a proof of the care with which the surface has been cleaned. Lest however it should be supposed that glazings may have been removed with the soiled varnish, I beg



leave to observe, that an experienced picture cleaner is not likely to be deceived on such points. An experienced picture cleaner knows, from long habit, the general nature of the materials used by the great painters, and can distinguish between such materials and the modern varnishes which may be spread over pictures from time to time, to preserve or to renovate them, and which, sooner or later, according to local circumstances and conditions, become discoloured. With regard to the brilliant and extremely light state in which Rubens left his pictures, two letters by the great artist himself, which are subjoined to this report, afford conclusive evidence.

In the picture now under consideration, the central portion, which has the most unequivocal indications of the master's hand, is painted, either altogether or to a great extent, on a dark ground, contrary to the usual habit of Rubens. The figures to the left, again, appear to be painted on a light ground. Those who are conversant in the practical details of painting, are aware that these different conditions generally involve an original difference of treatment. The canvas on which the picture is painted, is joined in many places, a circumstance not unusual in large pictures of the period; but in this case some of the additions may have been subsequent to the commencement of the central portion.

The above are the principal circumstances which appear to relate to the question of the picture's condition. ~~I need to offer some remarks on the arrangement of the~~ works of which the National Gallery is composed.

In the letter to which I have before referred, published in May 1845, I remarked that "it is not desirable to cover every blank space, at any height, merely for the sake of clothing the walls, and without reference to the size and quality of the pictures. Every specimen of art in a national collection should be assumed to be fit to challenge inspection, and to be worthy of being well displayed." In whatever mode the pictures may be arranged in the present building, which is manifestly too small for its contents, some must unavoidably be placed too high to be properly seen. Mere dimensions are not always a criterion; since fine works of art, of whatever size, should be placed where they can be appreciated. The question, which pictures should be near the eye and which should be sacrificed (since some must be sacrificed), is a point on which amateurs would certainly differ. It has been usual to place newly purchased or newly presented pictures in conspicuous situations, at least for a time. This adds not a little to the difficulties of the arrangement. It would be desirable, if the building were sufficiently spacious, to exhibit such newly acquired pictures where they might undergo the ordeal of examination without disarranging the gallery till a permanent situation, suited to their claims, could be assigned them.

The original arrangement of the principal pictures of the National Gallery I need hardly observe was not under my superintendence. Some improvements, I think, might be made, and an occasional change, merely as such, might be desirable; but that every good picture in the collection can be duly exhibited to view is, under existing circumstances, impossible.

The following are translations of the letters by Rubens which were before referred to. The original text is also given.

*Rubens to Peiresc.*

London, 9 August 1629.

If I knew that my portrait was still at Antwerp I would cause it to be detained and have the case opened, to see whether the picture is not spoiled, after having been so long shut up in the case without air; and whether, as commonly happens to fresh colours, it has not become yellow, so as to be no longer in appearance what it was at first. The remedy, however, if it should happen to be in so bad a state, will be to expose it several times to the sun, for the sun's rays dissipate the superfluity of oil which causes this change; and if at intervals it should again become brown, it should be again exposed to the sun's rays, which are the only antidote for this disease of the heart.

Di Londra, il 9 d'Agosto 1629.

Se io sapessi che il mio ritratto fosse ancora in Anversa, io lo farei ritenere per aprir la cassa, e vedere se sendo stato rinchiuso tanto tempo in una cassa senza veder l'aria, non sia guasto e, siccome suole accadere agli colori freschi, ingialdito, di maniera che non parirà più quello che fu. Il remedio pero, se arriverà così mal trattato, sarà di metterlo più volte al sole, che sa macerare questa ridondanza del oglio che causa questa mutanza; e si per intervalli torna ad imbrunirsi, bisogna



bisogna di novo esporlo ai raggi solari, che sono l'unico antidoto contro questo morbo cardiaco.

See Gachet, *Lettres Inédites de Pierre Paul Rubens*, Bruxelles, 1840, p. 234.

*Rubens to Justus Subtermans (or Sustermans).*

Antwerp, 12 March 1638.

I FEAR that in a picture, packed up in a fresh state and remaining so long shut up, the colours may have undergone some alteration, particularly in the flesh, and that the whites may have become a little yellow; but one so great in our profession as you are can easily remedy this by exposing the picture to the sun, leaving it so exposed at intervals; and, if it should be necessary, you have my permission to put your hand to the picture and retouch it where it may require mending, either in consequence of accident or from my inattention.

D'Anversa, il 12 di Marzo 1638.

Io temo, che stando tanto tempo una pittura a fresco incollata ed incassata, ben potrebbero smarrirne un poco gli colori, e particolarmente le carnagioni, e le biacche ingialdirsi qualche poco; che però sendo V. S. sì grand' uomo nella nostra professione, vi rimedierà facilmente con esporlo al sole, lasciandolo per intervalli; e quando fosse necessario, ben potrà V. S. con mia permissione metterci la sua mano, e ritoccarlo dove sarà di bisogno, o per disgrazia, o per mia dappocaggine.

See Baldinucci *Notizie De' Professori Del Disegno*. Milano, 1812, v. 12, p. 48.

The picture to which this last letter refers is the "Allegory of War," now in the Pitti Palace, at Florence. Mr. Rogers possesses the original sketch.

As opinions have been expressed, in a letter addressed to the Trustees, and in printed letters, for the most part anonymous, that the pictures which have been recently cleaned have sustained serious injury, the Trustees will, perhaps, permit me, in my own vindication and that of Mr. Seguier, to subjoin to this Report copies of communications from some of the most eminent artists of this country, and from other persons who have great knowledge of the works of the ancient masters, and who, from long experience, are acquainted with the best modes of cleaning pictures.

My dear Sir,

Linden Grove, Bayswater, 1 January 1847.

The "Bacchus and Ariadne," by Titian, and "Peace driving away the Horrors of War," by Rubens, are two of the pictures that I know best. I have seen these works, and the Cuyp, since they were last cleaned, and I carefully examined the parts within my reach, but I have not discovered any appearance that leads me to suspect that the pictures have been injured in the process of cleaning, since I have known them.

C. L. Eastlake, Esq. R. A.

I remain, &c.  
(signed) W. Mulready.

14, Buckingham-street, Strand,  
28 December 1846.

My dear Sir,

ON Saturday I received a note from you, inquiring whether I had heard of the letters which have been in the papers, relative to the cleaning of some of the pictures in the National Gallery; I certainly did hear several persons mention that such remarks were in some of the papers, and as I was anxious to see the new pictures, and also desirous to see how far I considered these remarks just, I took an opportunity one fine day (as I have scarce been out lately) to look in, accompanied by a friend. I was only there about a quarter of an hour, and did not see the Titian ("Bacchus and Ariadne"), as I was not aware it had been cleaned; but I saw the others distinctly, and more especially the large Rubens ("Peace and War"), and I have the greatest pleasure in giving my testimony in favour of those who performed the task. The pictures appear judiciously and admirably done, and more especially the Rubens, which until then I confess I never could thoroughly like, because I could not see it; its darkness, opacity, and heavy character, until it was thus cleaned, so contrary to the bland, general sunny and clear detail of Rubens, always made me at least indifferent to it. I turned to the friend with me and said, as also in the hearing of an artist present, who asked me my opinion of what had

been done, that I considered any remarks that had been made against the cleaning as void of foundation, and that for the first time in my life I liked the picture, which I can now see and admire as a really fine Rubens. I was indeed so pleased with it, that I instantly put in practice what I had before intended, that is, to consign to the care of Mr. Segnier a magnificent Bacchanalian I possess of Jordaens, to undergo the same operation.

C. L. Eastlake, Esq.

I remain, &c.  
(signed) *Wm. Elty.*

Dear Eastlake,

Thursday Afternoon, 28 January 1847.

THIS morning, the first bright day, I went to the National Gallery to look at the pictures that have been so much discussed and criticised lately. I have not seen the violent letters that appeared in the newspapers, wherein Segnier is so unwarrantably reflected on, and unjustly attacked; but having seen the pictures in question, viz. the Rubens, Velasquez, Titian, and Cuyp, I should like you to say to Mr. Segnier from me how much obliged to him I feel for his judicious cleaning, which enables me to see the merits of the masters. He appears to me to have removed the foggy varnish with great skill. What a fine fellow Velasquez must have been! I never saw so much large art on so small a scale. I should very much like to go to the Gallery with you some sunny hour.

Believe me, &c.  
(signed) *E. Landseer.*

Dear Eastlake,

Kensington, 8 January 1847.

MY occupation at Buckingham Palace, which is not yet over, has prevented me till now from visiting the National Gallery with a view to that careful examination of the pictures necessary to give a decided and conscientious opinion on the subject. I have now to say, that the first impression of my first hurried view is entirely confirmed by this second visit. The pictures seem to have been cleaned with so much judgment, and such scrupulous care, that I am sure every artist who knows the value of the works will feel grateful to you, sir, for giving up time that might be more profitably employed to this ill-requited charge.

In the full and entire approbation of what has been done, it is difficult to particularize. The glorious Titian, however, is a subject in which my feelings are particularly interested. The cleaning in this case is not only entirely satisfactory in its immediate result, but still more from the promise of permanence and durability which the success of the experiment implies. Nothing can exceed the beauty which the Cuyp and the Velasquez present as the effect of the picture cleaner's skill; but the Titian and Rubens are more interesting from their much greater comparative importance. The Rubens is indeed reproduced in what may be imagined its original perfection. I have known the picture very many years, but never knew its value till now. It always appeared to be covered with a solid mass of dirt, filth, and patches, from which I have turned away with disappointment and disgust. Judge then of the zest with which I have enjoyed this beautiful work in its present intelligible state. I cannot but look with great respect and veneration on an art that, conducted with judgment, experience, and taste, is capable of doing so much towards restoring and perpetuating these national treasures.

It would be out of place for me to say anything of the conspiracy that has been formed against you, a conspiracy which it is easy to trace to its source, but I cannot refuse myself the pleasure of stating, that all persons of real knowledge and judgment, to whom I speak on the subject, unite with me in the opinions expressed in this letter.

To C. L. Eastlake, Esq., R.A.  
&c. &c. &c.

I am, &c.  
(signed) *Thomas Uwins.*

Mr. Uwins is Curator of the Pictures in Her Majesty's possession.

My dear Eastlake,

Mornington-place, 26 December 1846.

AFTER a close inspection of the pictures that have been last cleaned by Mr. Segnier in the National Gallery, I feel assured that no particle of colour or glazing has been touched, and that nothing but the accumulated varnish and dirt of years has been removed from any of them.

The



The restoration of the pictures to their present state of almost pristine brilliancy by the removal of the intervening medium of impurities through which we have hitherto been accustomed to view them, is alone, in my opinion, the cause of the present outcry, and nothing can be more unjustifiable than the attack made on Mr. Segnier, in whose judgment in these matters every painter in the Academy, and most of them out, have the fullest reliance.

I have, &c.

(signed) *C. Stanfield.*

Mr. Stanfield is Curator of the Gallery of Pictures in Greenwich Hospital.

Sir,

Bydorp House, Hanwell, 29 January 1847.

It has come to my knowledge, that a few lines from me stating my candid opinion of the cleaning of four pictures, (viz. "The Peace and War," by Rubens, "The Boar Hunt," by Velasquez, "The Bacchus and Ariadne," by Titian, and "The Landscape and Cattle," by Cuyp,) in the National Gallery, would be acceptable to you. Although, sir, I have not the honour of being personally known to you, yet from the warm and lively interest I take in the Fine Arts, and also from the thorough detestation I bear to all anonymous and scurrilous writers, I most willingly comply with the wish you have been pleased to express.

After the appearance in "The Times" newspaper of the letters by Verax and others (to which I shall on the present occasion bear any observation other than that they appear to me to have been dictated in a spirit of hostility to you, sir, rather than with an honest zeal for the Arts), I was induced on two occasions to visit the National Gallery for the express purpose of examining the four recently-cleaned pictures in question, and I am happy to say, that the result of a careful inspection was, that the said works of art have been to the best of my judgment carefully and judiciously cleaned, and have received no injury by the operation.

I beg respectfully to say, sir, that you are quite at liberty to use this letter in any manner which you may consider most conducive to the object of truth.

I have, &c.

(signed) *John Smith,*

Author of the *Critique Raisonné* of the works of the most eminent Dutch, Flemish, and French Painters.

To C. L. Eastlake, Esq. R.A.,  
&c. &c. &c.

To the Trustees of the National Gallery.

My Lords and Gentlemen,

20, Stratford-place, 29 Jan. 1847.

At the present moment of excitement relative to the cleaning of some of the pictures in the National Gallery, I hope I may be pardoned for expressing my individual opinion to you that they have not received the slightest injury from the recent operation, but to the contrary, as will be seen and admitted in a few months, when they will have greatly regained their tone, as is found in the picture of Rubens of "The Judgment of Paris," and others that might be mentioned.

I venture to say this from long experience in the Fine Arts, and as a person deeply interested in their welfare.

I have, &c.

(signed) *Thomas Emmerson.*

Sir,

No. 25, Soho-square, 1 Feb. 1847.

I CAN have no objection, but on the contrary great pleasure, in saying to you what I have expressed in my letter to Mr. Vernon,—"That I willingly give my testimony, founded on long experience, that no injury has been done in the recent cleaning to the pictures in the National Gallery.

I have, &c.

(signed) *Peter Norton.*

— Eastlake, Esq. R.A.,  
&c. &c. &c.

THESE documents, with the statements and opinions before submitted, will perhaps afford sufficient information on the subject to which the attention of the Trustees has been called, and on which I was directed to furnish a Report.

I have, &c.

The Trustees of the National Gallery.

(signed) *C. L. Eastlake.*

## NATIONAL GALLERY.

A COPY of the MINUTES of the TRUSTEES of the  
NATIONAL GALLERY during the Years 1845  
and 1846, with the Names of all the TRUSTEES  
present at each Meeting.

(*Mr. Hume.*)

*Ordered, by The House of Commons, to be Printed,  
4 February 1847.*